

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

Program I

Saturday, September 29, 1990

8:00 PM

Walter Hall

PROGRAM

Sonata in A major Op 69, No 3
Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile: Allegro vivace

Ludwig van Beethoven
(1770-1827)

Vladimir Orloff, cello; William Aide, piano

Dance, Improvisation and Song

John Hawkins
(b.1944)

Ameene Shishakly, clarinet; John Hawkins, piano

Grand Duo Concertant
on themes from Robert le Diable

Frédéric Chopin
(1810-1849)

Vladimir Orloff, cello; William Aide, piano

Intermission

Trio in D minor, Op 49
Molto allegro ed agitato
Andante con molto tranquillo
Leggiero e vivace
Allegro assai appassionato

Felix Mendelssohn
(1809-1847)

**Gerard Kantarjian, violin; Vladimir Orloff, cello
William Aide, piano**

TONIGHT'S ARTISTS

Pianist **WILLIAM AIDE** received his musical degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a solo recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed under the direction of such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in 1987 to favourable reviews. During the past season, William Aide has written several book reviews for the *Saturday Magazine* of *The Toronto Star*; the most recent of these was a critique of Alan Walker's *Franz Liszt: Volume II, The Weimar Years*. This past summer, he gave acclaimed performances in San Francisco and at the Festival of the Sound in Parry Sound. William Aide will be performing in the forthcoming concert honouring Alberto Guerrero (October 25) and in recital the following month (November 25).

Born in Montreal, **JOHN HAWKINS** received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basle, Switzerland. While at McGill, Hawkins held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant enabling him to work for one year in New York City. In 1983 he was awarded the prestigious Jules Léger Prize for new chamber music. He is currently Professor of Theory and Composition at the Faculty of Music, University of Toronto and is a member of the Graduate Department of Music. Hawkins has received numerous commissions from various groups and organizations such as the CBC, New Music Concerts (Toronto), Société de Musique Contemporaine (Montreal), Nexus, The York Winds, Chamber Concerts Canada, the Wilson-McAllister Guitar Duo, The Atlantic Arts Trio and the Toronto Symphony. Hawkins' most recent work, *The First Fable* a collaboration with writer Timothy Findley, was staged at the Guelph Spring Festival and at the duMaurier Theatre Centre in Toronto in May 1989.

Born in Cairo, **GERARD KANTARJIAN** began performing at the age of six. He graduated from the Curtis Institute of Music in 1958, where he studied with Ivan Galamian, and he was a prize winner in the 1959 Queen Elizabeth International Violin Competition. He has since performed with such leading ensembles as the Philadelphia Orchestra under Eugene Ormandy, the San Francisco Orchestra with Arthur Fiedler, and as concertmaster with the American Symphony Orchestra under Leopold Stokowski. From 1967 to 1970, he was concertmaster of the Toronto Symphony, and he has also held the same position with the Chamber Players of Toronto. With pianist Valerie Tryon and cellist Conrad Bloemendal, he recently established the Rembrandt Trio, and the ensemble records on the Dorian label.

VLADIMIR ORLOFF was born in Odessa, and received his first cello lessons from his father, a professor of cello and a soloist. In 1943, he emigrated with his family to Romania and entered the Conservatory of Music in Bucharest, from which he graduated with the highest distinction in 1947; in the same year, he made his debut with the Bucharest Philharmonic under Constantin Silvestri. In 1953, he captured first prize at the Bucharest International Competition and, shortly afterwards, first prize in both the Warsaw and Geneva Competitions. He was a member of the Vienna Philharmonic from 1964 to 1967. Vladimir Orloff has since performed with such orchestras as the Royal Philharmonic in London, RIAS Orchestra, Munich Chamber Orchestra, Philharmonique de ORTF in Paris, L'Orchestre de la Suisse Romande, and the Toronto Symphony under the baton of Karel Ancerl, Sir John Barbirolli, Sir Adrian Boult, Zubin Mehta, and Walter Susskind, among others. He has participated in major music festivals, including the Prague Spring Festival, Budapest Bartok/Liszt Festival, English Bach Festival, BBC Promenade Concerts, and Festival International de Lanaudiere. Mr. Orloff joined the Faculty of Music at the University of Toronto in 1971.

AMEENE SHISHAKLY is originally from Montreal, where he studied with Michael Dumouchel of l'Orchestre symphonique de Montréal. He received his Bachelor of Music degree in performance from the University of Toronto in 1987, having studied with Ronald Chandler, and he was the recipient of the prestigious Eaton Graduating Award. He spent two summers participating in the Aspen Music Festival in Colorado. Mr Shishakly is currently studying with Joaquin Valdepeñas, and performs on a free-lance basis with many ensembles in Toronto, including the Toronto Symphony.

NOTES

Sonata in A major, Op 69, No 3

Beethoven

Beethoven's five cello sonatas, composed at three different periods of his life, are all remarkable for their treatment of the cello and piano as equal partners. The *Sonata in A*, the third sonata, was written during the composer's so-called "middle period" in 1807-8. It was published the following year as part of a package Beethoven sold to the publisher Breitkopf and Härtel which also included the fifth and sixth symphonies and the piano trios in D and E-flat, Op. 70. In the broad-scaled first movement, the sonata form has been dissolved into a reflective monologue. The following *Scherzo*, one of Beethoven's most whimsical, features a syncopated rhythmic pattern and a trio that incorporates lyrical double stops in the cello. While there is no formal slow movement, an eighteen-bar *Adagio* precedes a rousing *Allegro vivace* very much in the *Waldstein* spirit.

Dance, Improvisation and Song

Hawkins

Dance, Improvisation and Song was commissioned by London (Ontario) clarinetist Robert Riseling through the Ontario Arts Council and first performed at the University of Western Ontario in January 1982. The work has been taken up by numerous other clarinetists, including Paul Bendzsa, James Campbell and Ray Luedeke.

Grand Duo Concertant on themes from Robert le Diable

Chopin

Chopin's *Grand Duo* for cello and piano, on themes from Meyerbeer's *Robert le Diable*, was composed in 1832 in collaboration with the cellist Auguste Franchomme. Impressed by Meyerbeer's opera at a Paris performance the previous year (although by 1849 he could barely sit through the same composer's *Le Prophète*), Chopin accepted the French publisher Schlesinger's commission to "write something on themes from *Robert le Diable*." The *Duo* consists of a slow introduction which, except for a few notes in the cello, is an elaborate piano part; in the four succeeding sections, a more equal partnership is evident. Among the themes which Chopin used in his *Duo* are the Romanza and the chorus "Non pietà" from Act I, and the terzetto "Le mie cure ancor del cielo" from Act V.

Trio in D minor, Op 49

Mendelssohn

Shortly after Mendelssohn composed the *Trio in D minor*, Schumann acclaimed him to be the 'modern Mozart' and favorably compared the work to the most famous trios known at that time. Since its completion in 1839 the Op 49 has remained in the standard repertoire. The first movement is filled with a passionate drive which maintains its momentum even in the few moments of repose. The strong Romantic flavour of the urgent themes is increased through Mendelssohn's use of the richly coloured tones of the cello. The serenity of the Andante is an effective contrast to the agitation of the previous movement. The beauty of the melodic lines and sweet harmonies are reminiscent of the composer's *Songs Without Words*. In the dramatic plan of the Trio the third movement is designed to alleviate the intensity of the previous movements before proceeding to the Finale. This witty, playful scherzo is similar in spirit to the familiar 'A Midsummer Night's Dream'. The fourth movement involves a number of different moods which range from the tranquillity of the opening theme to the furious activity of the concluding passage. An added dimension is found in the skilful changes of texture, particularly in the pizzicato effects. The progression from D minor to the tonic major suggests an optimistic conclusion to the Trio in its entirety. (program note by William Bowen)

Next Faculty Artists Series Concert

features recent graduates of the Faculty of Music: Krista Buckland, violin; John Alonso, piano; Matthew Thomas, baritone; Carolyn Maule, piano; Great Lakes Brass Quintet.

Saturday, October 27, 1990

Walter Hall at 8:00 pm

\$14/\$8 students, seniors

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performance. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.



